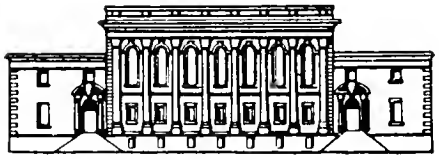

THE ARCHITECTURE OF SWEET BRIAR COLLEGE AS AN EXPRESSION OF EDUCATIONAL PHILOSOPHY

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A Thesis Presented to the Faculty
of the Department of Art History
of Sweet Briar College
in Partial Fulfillment of the Requirement for the Degree
Bachelor of the Arts, with a major in
the History of Art

Mr. Richards:
Thank you so very much for all of your help.
Fondly,
Barbara

Sweet Briar College

May 1986

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Chronology

1901 A charter was obtained from the Commonwealth of Virginia incorporating Sweet Briar Institute.

1902 According to Martha Lou Stohlman's The Story of Sweet Briar, (p.53), *The Lynchburg News* announced in the spring that "the drawings and sketches of the proposed Sweet Briar Institute will be on exhibition in the windows of the Lynchburg Traction and Light Co. where they can be seen by all persons who may be interested in the best of architecture and in modern ideas of education."

1906 Four buildings from Ralph Adam Cram's Original plan, the Refectory, Academic, Gray and Carson dormities were completed by the opening of the school in the fall.

1908 Randolph dormitory was built according to Ralph Adam Cram's original plan.

1910 Manson dormitory was built according to Cram's original plan.

1912 Grammer dormitory was built according to Ralph Adam Cram's original plan.

1925 Dr. Meta Glass became president of the college. Fletcher Hall and Fergus Reid dormitory were completed.

1929 Mary Helen Cochran Library opened through the combined efforts of Cram, Goodhue, and Ferguson, Architects and their associates, Clark and Crow, Lynchburg.

1931 Daisy Williams Gymnasium was the last building to be built at Sweet Briar during Cram and Ferguson's association with the college. It was designed and built by their associate architects Clark and Crow.

1942 Ralph Adams Cram died on September 22.

1956 William Bland Dew dormitory was built by Hutchins and Moore, of New York City.

1961 Mary Reynolds Babcock Fine Arts Center was opened. The architects were Clark, Nexsen and Owen of Lynchburg.

1962 Glass dormitory, designed by Clark, Nexsen and Owen, opened.

1965 Connie M. Guion Science building, designed by Clark, Nexsen, and Owen, opened.

1967 Sweet Briar Memorial Chapel, designed by Oliver and Smith of Norfolk, Va., opened.

1977 Bells were placed in the Cupola.

1981 Prothro Commons, designed by Marce Wright, Cox and Smith, opened.

1986 Old Refectory renovation completed and reopened as The Anne Gary Pannel Center. The Architects were Marcellus, Wright, Cox and Smith.

Expression is an often-neglected element of architecture. Ever-present financial and functional concerns frequently take precedence over æsthetic concerns. But they need not do so. Vitruvius said that stability, utility and beauty are the cornerstones of architecture; if all of these elements are in balance, the building will not only be functional and cost effective, but will also express something. The great architect Ruskin, along with many additional architects, philosophers and writers since, held the conviction that "architectural plans, having been generated in the context of certain social, moral, religious and philosophical ideas, must express those cultural origins."[1] Government buildings bespeak the state's ideology, religious architecture reveals something about the beliefs of a specific faith, and college architecture expresses educational philosophies.

Education is rooted in the tradition of the medieval monastery. Long before the emergence of universities[2] the church was the principle educator, and monasteries were the principle centers of learning. Out of the tradition of the "Benedictine Rule", which encouraged withdrawal from the ordinary temptations of life and demanded (among other things) vows of chastity, obedience, and poverty, emerged the ideal plan for a monastery. This ideal plan for a monastery at St. Gall, Switzerland (FIG. 1), is a visual

expression of the social, moral and philosophical ideas of Benedictine monasticism. Close to the center, dominating everything, was the abbey church, with the cloister to one side. Around the cloister court were placed the most essential buildings: the refectory, the kitchen, dormitories, bathrooms, a meeting room, and storage room. Less important buildings, such as the infirmary, the school and the workrooms, were placed on the perimeter of the core area. This kind of organization indicates the relative order of priorities of monasticism. In addition, the plan undoubtedly reflects the élan of the Medieval mind to explain the Christian faith in terms of an orderly, rational philosophy-- a philosophy upon which the ideals of western education were founded.

Like Medieval monasteries, New College at Oxford (FIG. 2), completed in 1386, was founded and supported by the church. In an article in the August 1957 edition of Architectural Record, architectural historian Albert Bush-Brown discusses the specific philosophy in education expressed in the architecture of New College:

> The location of the chapel, [which is near the center of the plan], and the fact that its interior movable partitions, which allowed the hall to serve also as a place for secular assembly, screened a sacred altar from profanation, indicate that...theology was the major study and that the university day was punctuated by required attendance at chapel services. Like monastic prototypes of English colleges, the plan of New

College, which includes a dining hall, a library, residences and gardens, comprises a self-sufficient community.[3]

The American equivalent of this kind of self-sufficient community is epitomized at the University of Virginia (FIG. 3), in Thomas Jefferson's "academical village." Paul Venable Turner directly correlated Jefferson's philosophical ideas and their physical manifestations in the design of an "academical village":

> The essential character of Jefferson's design for the University of Virginia was determined by his vision of the ideal education. In his own college years, Jefferson's most rewarding experiences had been in his personal relationships with his teachers...[4] The notion of [an "academical villiage"], separate pavilions serving as both the teacher's home and classroom, with students' rooms linked directly like guest wings, was the most logical expression of this ideal.[5]

Albert Bush-Brown draws the same parallels.

> At the head of the lawn, between the dormitories and faculty pavilions, the library, not the European church, was

> the focus of the plan; for it was Jefferson's contention that education, like government, should not be ruined in those ecclesiastical controls detrimental to intellectual freedom, as he had witnessed in both this country and in the Jesuitical teaching in Europe. The liberal arts courses, especially the study of Greek and Roman history, were designed to strengthen students against despotism both in its political and religious forms.[6]

The physical form of the University of Virgina embodies Jefferson's goals for a classical education as well; the buildings of his "academical village" embrace masterpieces of ancient architecture. Jefferson himself spoke of the vital role that classical architecture plays in education, (as quoted in "Architecture of American Colleges" by Montgomery Schuyler).

> These small buildings will [be] ...models in architecture of the purest forms of antiquity, [and they will furnish]... to the student examples of the precepts he will be taught in the arts.[7]

The architecture of Jefferson's "academical village" seems to incorporate perfectly the ideal of a humanistic education: The University of Virginia provided an "ideal" education for gentlemen.

The example of The University of Virginia served as a versatile model for other institutions to emulate; the colonnades and arcades indicative of his style proved to be extremely popular, especially among institutions in Virginia. This can be taken as evidence of an acceptance of the basic tenets of his philosophies as well, and could also indicate that those philosophies could be applicable to the education of women as well as that of men.

Elijah Fletcher believed in the education of young ladies. In a letter advising his father about the upbringing of his sisters, he wrote (as quoted from Martha Lou Lemmon Stohlman's The Story of Sweet Briar College), "A girl will be more respected with an education than with wealth. I think female education is too much neglected-- they are the ones who have the first education of children and ought to be qualified to instruct them correctly." [8] He backed up these words with his money, telling his father that he would soon send a hundred dollars (one-ninth of his annual salary) to be used for the education of one of his sisters.[9] Elijah's commitment to the education of young women had a lasting effect. His daughter, Indiana Fletcher Williams, bequeathed the bulk of her estate, in memory of *her* daughter Daisy, for the establishment of "Sweet Briar Institute."

Indiana Fletcher Williams left a specific directive. Martha Lou Lemmon Stohlman wrote, in The Story of Sweet Briar, that those instructions were to

> Procure the incorporation... of "Sweet Briar institute,"... for

> the object... of establishing... a school or seminary for the education of white girls and young woman.... It shall be the scope and object of the school to impart to its students such education in sound learning, and such physical, moral and religious training as shall, in the judgement of the directors, best fit them to be useful members of society.[10]

According to Stohlman, upon the incorporation of Sweet Briar Institute[11] in 1901, the original Board of Trustees decided that Mrs. Williams' intent could best be served by the establishment not of a seminary or finishing school, but a "liberal arts college of the highest rank."[12] Dr. John McBryde, the first Chairman of the Board of Trustees' Executive Committee of Sweet Briar Institute, and two other board members formulated "a declared wish and purpose... to give such shape and scope to the Sweet Briar Institute as will make a worthy monument to the liberality of its founder and the first among establishments for female education in the State and in the South."[13]

> He [Dr. McBryde] was convinced that "attractive surroundings and artistic buildings have a profound and lasting influence on the hearts and minds of young girls just emerging into womanhood." He foresaw that this new school would be chiefly supported by its patronage and that it must appeal for patronage... by the beauty of its plants and surroundings.[14] He never wavered in his

> conviction that the best was none too good for Sweet Briar.[15]

Dr. McBryde realized the importance of the architect in a college development plan: he chose one of the foremost architects of the period, Ralph Adams Cram, to design the plan for Sweet Briar Institute.[16] In Architectural Planning of the American College, Larson and Palmer stress the importance of the architect's contributions:

> The importance of the role of the architect in a college development plan cannot be over emphasized. The architect is of all persons best qualified to bring out of the realm of theory and into practice the relationship between the arts on the one hand and higher education on the other.[17]

Ralph Adams Cram held similar convictions to those held by Dr. McBryde: he believed in the educational effectiveness of architecture. Cram wrote, in The Gothic Quest in 1907, "I believe that art... as a system of spiritual and psychological influence is perhaps the greatest teaching agency..."[18] In addition, in an article entitled "Have I a 'Philosophy of Design'", published in the November 1932 edition of *Pencil Points*, he wrote

"... art in any form always had expressed, and always must, the *best* in any time or place.... Art of any kind had to be *the best*, that was sure and final. Then as a consequence, it had to be beautiful."[19]

Both Ralph Adams Cram and Dr. McBryde had an understanding of the function of architecture in education. Now, as our college is expanding and rebuilding, it is important that we also understand the role of architecture in the educational process. Our college campus and buildings are not only instruments of education in themselves, but they are also instruments of imparting the college's educational philosophy.

Albert Bush-Brown wrote, "Architecture is educationally effective to the degree that it is in cultural harmony with the educational goals and methods of the institution.... [However], nearly all colleges have at one time or another adopted the notion that architectural harmony within a campus will result from making buildings conform in style, forgetting that a garden has many plants."[20] Conformity in style does not necessarily bring neighborliness, and educators must guard against sacrificing convenience and performance for alumni and donor sentiments about style. What matter far more are scale, balance and rhythm-- the classical elements of beauty.

These kinds of classical attitudes were introduced in American scholastic architecture as the Beaux-Arts movement, provided by the *tour de force* of the World's Columbian Exposition of 1893. (FIG. 4) The

grandeur and amplitude indicative of this architectural style is manifested in the character of the educational institutions being designed and built at the turn of the twentieth century. The Beaux-Arts principles facilitated an orderly and harmonious system for the planning of the many disparate new essentials of modern universities and colleges-- libraries, lecture halls, gymnasia, administration buildings and dining halls-- within a unified overall pattern. Abetted by the Columbian Exposition of 1893, the theories about campus planning, which had previously never been considered. Around the turn of the twentieth century numerous articles on the subject were published in American magazines. In an article published in the Architectural Record in 1897, Ashton Willard found the traditional American campuses lacking unity among the buildings.[21] This view was advanced by the architect and educator A.D.F. Hamlin in an article entitled "Recent American College Architecture" published in The Outlook in 1903. He believed that the buildings of older American colleges were "wholly unrelated architecturally", while the buildings of new American colleges were more "artistic in design, more monumental in effect."[22] These views would almost certainly have been familiar to Cram, and quite probably would have influenced his overall practice to some extent.

Because he was influenced by the Beaux-Arts movement and the pervasive campus planning theories, Cram created a grandiose master scheme for Sweet Briar Institute (FIG. 5). Seventeen buildings were

proposed for the women's institution of approximately four hundred students. The formal and axial plan included formal gardens, pools and pavillions (FIGS. 6 & 7). Wherever changes of grade had to be accomodated, monumental flights of steps were to be built, transforming the gently undulating landscapes into a rigid series of terraces on several levels. The overall effect was similar to the formal gardens of Neo-Classical France in the late seventeenth and early eighteenth centuries (FIG. 8), from which the Beaux-Arts movement stemmed. Stafford Bryant remarked that "had it been completed to that scheme, Sweet Briar might have the air of a bustling metropolitan university; it would have grown up as a sort of rural Columbia."[23] The college has perhaps wisely opted for more informal grounds; for the proposed rigidity and formality seems incongruous with the topography of the site.

Not only did the original scheme reflect traditional planning elements, it also reflected the traditional value systems both of Indiana Fletcher Williams and of Ralph Adams Cram. According to Martha Lou Lemmon Stohlman, "Mrs. Williams' concern for religious training has been the concern of many individuals associated with Sweet Briar."[24] Ralph Adams Cram acted upon this concern; for he believed that a school should be "half monastery and half college."[25] His original plan integrated the chapel (FIG. 17) into the residential area. It was in fact one of the two focal points of the eastern range (the other being the refectory). This placement reflected

both medieval monastic and scholastic traditions. Moreover, it signified the importance placed on religion at Sweet Briar. Cram's subsequent development plans of 1928 and 1950 placed the chapel at the west end of the central axis, opposite the main entrance. This placement gave even more prominence to the chapel, as it was *the* focal point, but removed it from its desired location in the residential area of the campus. The existing Sweet Briar Memorial Chapel (FIG. 31), built by Oliver and Smith Architects of Norfolk in 1964, is located on the site originally specified by Cram in his 1903 plan.

Cram chose the Georgian style of architecture for Sweet Briar because he felt that the style was "predetermined by the history, tradition and architectural style of the area." [26] He further described Virginia's Georgian as "ample, courteous, and generally aristocatic."[27] Martha Lou Stohlman suggests that some people may have described many Sweet Briar students in much the same vein that Mr. Cram described the style of architecture: "... there has at least been the vague impression abroad that Sweet Briar was an elegant school where girls met for tea in the afternoon on the green lawns, wearing floaty chiffons and floppy hats."[28]

It is no wonder that Sweet Briar projected such a classical and refined image when, in Cram's buildings, there are clear references to classical Italy as interpreted through the English architects, Inigo Jones and James Gibbs

as well as Lord Pembroke. In addition, several buildings at Sweet Briar were perhaps inspired by the works of Cram's stylistic contemporary (and fellow Bostonian), Charles Bulfinch. All four buildings which were completed by the opening of the College in 1906-- Academic (now called Benedict) (FIG. 9), the Refectory (FIG. 15), and Carson and Gray dormitories-- were interpretations of English prototypes. They were, however, built in red brick, of bricks produced from the clay on the college's property, rather than using the English Portland Stone of the prototype buildings.

Historical stylistic and design precedents indicated that the buildings should reflect not only the aesthetic ideal of the college but also the very functions and purposes for which the building would be employed.

Academic (and its almost-identical twin, Fletcher Hall [FIG. 10] [opened in 1925]), suggested a somewhat elongated version of Inigo Jones' Queens House at Greenwich (FIG. 11) --which was a common theme for academic and commercial building at the time. Appropriately, it served as the original classroom and administration building of the new campus. This official function was expressed by the columned two-story loggia.[29]

Sarah Lanford noted that the Refectory differs noticeably from the adjacent dormitories:

> The cupola distinguishes the Refectory from the

> surrounding dormitories, indicating its more public nature. In its massing the Refectory may have found its inspiration in Inigo Jones' New Gallery, Somerset House. There giant order pilasters rise from a rusticated basement as they do at Sweet Briar's Refectory. Similarity can also be seen between the Refectory and Marble Hill, built by Lord Pembroke and Roger Morris about 1728. The Refectory's composition is akin to that of the central projecting bay at Marble Hill. The domesticity of the latter is strong; therefore, this alone could not have been the source.[30]

Yet the design of the Refectory suggests Bulfinch's Faneuil Hall (FIG. 16) in Boston, with which Cram was extremely familiar. The Refectory effectively combines characteristics of public buildings and domestic ones, signifying its dual functions as a public use facility located in a residential area.

Also constructed with the first group of buildings was one of the two planned pavilions. This pavilion, attached to the south side of Grey served as a gathering place for the students. Called the "Cupola" (FIG. 12), it is in the tradition of Palladian gardens and bridge gates, such as Lord Pembroke and Roger Morris' Wilts Palladian Bridge (FIG. 13), and served essentially the same role. It is also stylistically similar to Bulfinch's adaptations of Gibbs'/ Wren's ecclesiastical designs, (FIG. 14) and since 1977 has curiously served

as a belfry. (In fact, visitors to the campus often assume that housing the bells was its original function.)

In addition to Gray and Carson dormitories, three more dormitories were completed according to Cram's original design: Randolph in 1908, Manson in 1910, and Grammer in 1912. Although these buildings are stylistically similar to one another, each is unique. This kind of diversity among the residential buildings affords the sense of domesticity and individuality that he considered crucial for the well being of students away from home.

The Georgian style executed by Cram included many principles such as individuality, diversity and variety. However, his Georgian style work was not archæologically correct in detail, nor was it copied from models. Cram believed that revival styles, "when done archæologically, were stupid,... but it was perfectly possible to use a historical precedent as a basis, and then expand this into a more or less romantic, pictoral form." [31] It was on this point that he and Thomas Jefferson were diametrically opposed. Cram harshly criticized Jefferson's fastidious classicism, calling his chosen style decadent and pretentious. He described the buildings of the University of Virginia as having "unnecessarily unreasonable classical porticoes with columns, entablatures, and pediments complete-- and all built of pine boards framed up on the semblance of a newly

discovered paganism..." [32]

Despite those differences in taste, Cram employed aspects of Jefferson's University of Virginia plan in the design for Sweet Briar College. His design repeats Jefferson's combination of semi- circular and rectangular forms, symmetrical arrangement of pavilions, and his use of collonades and arcades as a unifying device. In his proposed plan, an axially placed library--a domed, pantheon- like structure with a pedimented portico, called Commencement Hall (FIG. 28), resembles Jefferson's Rotunda (FIG. 27) in its appearance and in one aspect of its site. Like the Rotunda, Commencement Hall is located atop the dell, commanding the widest and most encompassing view. The Commencement Hall was never constructed, however, due to financial exigencies and lack of need at the time previously designated for its construction. This time period was around 1912, well prior to World War I and the changes that the war wrought on the culture of the nation as a whole. As the needs of the campus changed, so did the plans for new facilities.

The post war era, however, was a time of growth. The financial climate of the twenties occasioned increased enrollment at Sweet Briar and a consequent flurry of expansion. During 1925, the construction of Fletcher Hall and Fegus Reid dormitory were completed and the buildings were opened. In addition to the

excitement which the construction of the new buildings must have precipitated, the atmosphere was even further intensified by the arrival of a new president. A woman of strong character, Miss Meta Glass plunged headlong into the action by initiating a new building program. Concurrently, Ralph Adams Cram had been spending an increasing amount of time with new building programs elsewhere; and, by the time Miss Glass recommended that a new building program be initiated, he was only vaguely associated with planning process for the institution. Clarke and Crowe, who had been the associate architects since the construction of Reid and Fletcher, were also partially responsible for the design of the proposed library. Fergus Reid and Fletcher are stylistically akin to the earlier buildings, more simplified and refined; in contrast, the Cochran library is the most formal and ornate building on the campus.

The façade of the Library (FIG. 19) seems almost certainly influenced both by Gibb's Senate House at Cambridge (FIG. 20), and by Jones' Banqueting House in Whitehall, London (FIG. 21). The influence of the Jones' Banqueting House can also be seen in the similarity of its ceiling design (FIG 24) with that of the ceiling in the library's main reading room (FIG. 23). The use of the rich stone carving and profusion of ornamentation on the exterior (FIG 22) is unusual for Cram. An article in the Sweet Briar Alumnae News stated that Cram

was in Italy when the firm began working on the library. In his absence:

> A plan was adopted which was only half-way satisfactory. In a conversation with Miss Glass in Boston, Mr. Cram declared, "I don't like this library. Let's throw it away." Miss Glass agreed, "I never have liked it. You can throw it as far as you please."[33]

The later works of Cram and Ferguson at Sweet Briar are not as unified, nor do they exhibit the same stylistic consistency that the original structures did. They are dissimilar: the library with its ornamentation and Reid with its massing. One has the impression that each one was done by an entirely different architect. Dissimilarity in itself is not necessarily bad-- what matters is harmony. A building must be judged on its own merits, balance, scale and rhythm (or lack thereof).

Traditional, classical elements of beauty are exhibited in the buildings at Sweet Briar with varying degrees of effectiveness, which seems to correspond directly to the time period during which they were built. The newest dormitories do not exhibit the same gracious proportions that the old ones do, nor are the scale

and balance of most of the newer buildings as harmonious as the older ones. Dew (FIG. 29), for example, is dwarfed next to Reid. In addition, the proportions of its interior are cramped and create a compressed spatial atmosphere, almost a feeling of near-claustrophobia. The sprawling enormity of Meta Glass, on the other hand, is overwhelming. The overall atmosphere is dehumanized and tremendously impersonal. The Guion Science Building, completed during roughly the same time period, shows elements of the simplicity of some of the earlier buildings but is lacking in overall charm or even in memorable features. Its character is non-descript, as if it could have been transplanted from any of a hundred locations.

Fortunately, newer does not necessarily mean worse. The rennovations of the Refectory for its transformation into the new Pannell Art Center have hearkened back to more traditional stylistic values, similar to those of Jefferson and his contemporaries. The interior of the University of Virginia Rotunda (FIG. 32) is the obvious model for the Pannell Center interior (FIG. 33), with the graceful detached colonade concentric with the shape of the room. The careful matching of new interior to existing exterior is to be commended heartily and recommended for future rennovation projects on the campus.

Cram, Goodhue and Ferguson, later Cram and Ferguson, firmly established the stylistic and developmental plans for Sweet Briar. That the initial plan was not finished according to Cram's original scheme is the almost inevitable outcome of building over a period of years. Financial constraints were also a factor in the eventual timetable and ultimate design to the structures. Despite the deviations from the original development plan, the inherent beauty of the campus seldom fails to inspire awe. According to Martha Lou Stohlman,

> Miss Glass has remarked that when she met alumnae who had not seen Sweet Briar for years their memory of its beauty was the first thing they wanted to talk about.... on first grace this beauty is striking; after four years it has become a permanent possession... the place itself has meaning; living with beauty does not leave one untouched. There are Georgian buildings, dignified but not austere. There are the gardens of Sweet Briar House, rather casually arranged, depending for charm more on variety of individual plants and trees than upon formal design...[34]

Like the garden mentioned above, Sweet Briar exhibits the special charm which variety can inspire, even when strict formal

structure may be lacking. Ralph Adams Cram began the process of "planting" the buildings, with ideas and designs that Dr. Mary Benedict, the first president of the college, said were "a visualization of our plans for the future." [35] Although the college has had many tillers in its architectural garden (to stretch the metaphor a bit), that garden has brought forth good results-- both in the seeds of inspiration it planted and in the fruits and rewards it has given to alumnae and visitor alike. Sweet Briar's goals include the broadening of perspectives for its community members. The overall design and structure of the campus contribute significantly to the realization of that goal.

End Notes

[1]Albert Bush-Brown, "CollegeArchitecture: An Expression of Educational Philosophy," The Architectural Record, 122, August 1957, p. 155.

[2]The University of Paris, founded in 1150, was the first university. Oxford and Cambridge, founded inthe twelfth and thirteenth centuries were modeled on the University of Paris, both in curricula, (based on dialectic analysis of the Christian doctrine), and in their methods of operation.

[3]Bush-Brown, p. 155.

[4]Paul Venable Turner has noted that " When Jefferson was a student at William and Mary, at least one of his professors, George Wythe, lived on the side of Palace Green in Williamsburg and often invited Jefferson into his home. The memory of Palace Green was surely one of the images that inspired Jefferson's vision of an "academical village."" Turner, Campus an American Planning Tradion , p. 80.

[5]Paul Venable Turner, Campus An American Planning Tradition.(Cambridge:MIT Press, 1984), p. 83.

[6]Bush-Brown, p. 156.

[7]Montgomery Schyler, "Architecture of American Colleges,VIII: The Southern Colleges." The Architectural Record, XXX, July 1911), p. 76.

[8]Martha Lou Lemmon Stohlman, The Story of Sweet Briar College, (Sweet Briar: Alumnae Association of Sweet Briar College, 1956), p. 11.

[9]Stohlman, p.11.

[10]Stohlman, p. 39.

[11]Legal dispensation was received in 1927 to rename "Sweet Briar Institute," "Sweet Briar College."

[12]Stohlman, p. 50.

[13]Stohlman, p. 50.

[14]This notion seems to have been, and to still be, pervasive as well as accurate. John Pine wrote an article concerning this matter, "Notes on the Building of a University," published in *The American Architect*, December 2, 1914.

[15] Stohlman, p.52.

[16] In The Story of Sweet Briar, Stohlman wrote that Dr. McBryde had been impressed by an article Ralph Adams Cram wrote on ecclesiastical design in the *New Churchman* and promptly invited Mr. Cram to visit Sweet Briar.(p.53) In addition, Mr. Chambers noted in An Architectural History of Lynchburg, (p.369), that:

> During the time the initial plans for Sweet Briar were prepared, Cram was a member of the firm Cram, Goodhue, and Ferguson, which practiced from 1899 to 1913.

Although the partners assisted one another in the firms numerous commissions, generally only one of them was ultimately responsible for each job. As Cram had it, "each project seemed to fall naturally into the hands of one man or another." Sweet Briar was most definitely Cram's.

[17]Jens Frederick Larson and Archie Mac Innes Palmer, Architectural Planning of the America College (New York: McGraw-Hill Book Publishing Co., Inc, 1933), p. 39.

[18]Ralph Adams Cram, The Gothic Quest (New York: Baker and Taylor Co., 1907), p. 217.

[19]Ralph Adams Cram, "Have I a Philosophy of Design? "Pencil Points, 13, November 1932, p. 729.

[20]Bush-Brown, p. 157 and 154.

[21]Ashton R. Willard, "The Development of College Architecture in America, New England Magazine, July 1897, p. 514.

[22]A.D.F. Hamlin, "Recent College Architecture," The Outlook, August 1, 1903, p. 791.

[23]Stafford H. Bryant Jr., "Classical Ensemble," Arts in Virginia, 11, Winter 1971, p. 18.

[24]Stohlman, p. 225.

[25]Turner, p. 217.

[26]Cram, My Life, p. 124.

[27]Ibid, p. 131

[28]Stohlman, p. 88.

[29]Sarah Drummond Lanford, "Ralph Adams Cram as College Architect," Unpublished M.A.H. thesis, School of Architecture, University of Virginia, 1981, p. 38.

[30]Lanford, p. 38

[31]Cram, "Have I A Philosophy in Design?," p. 731.

[32]Ibid, p. 730.

[33]"Ralph Adams Cram," Sweet Briar Alumnae News, October 1942, p.13.

[34]Stohlman, p. 227.

[35]Dr. Mary K. Benedict, "Sweet Briar, 1906-1916," Sweet Briar Alumnae News, 7, November 1937, p. 5.

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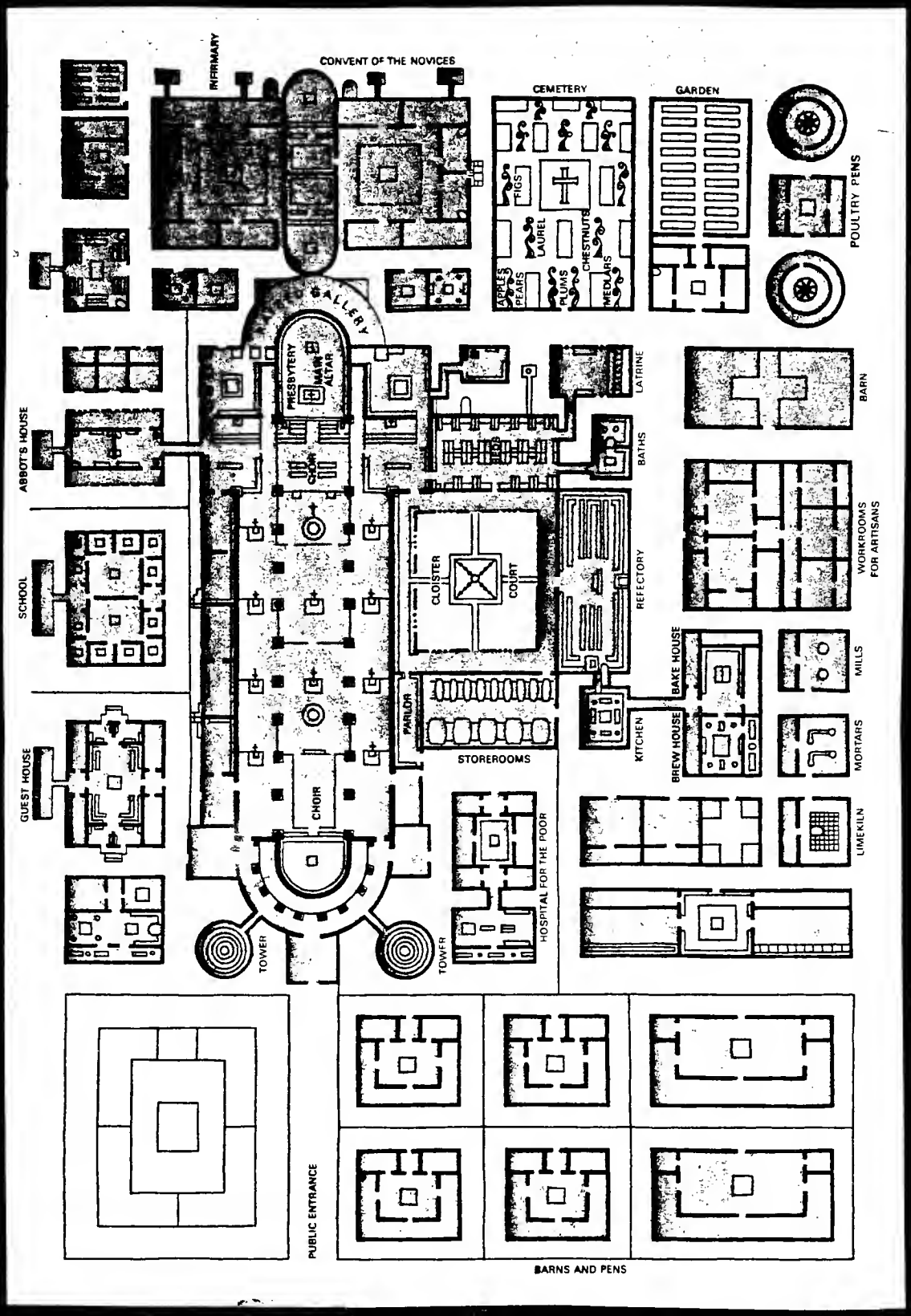

Figure 1. Schematic plan for a monastery at St. Gall, Switzerland, c. 819.

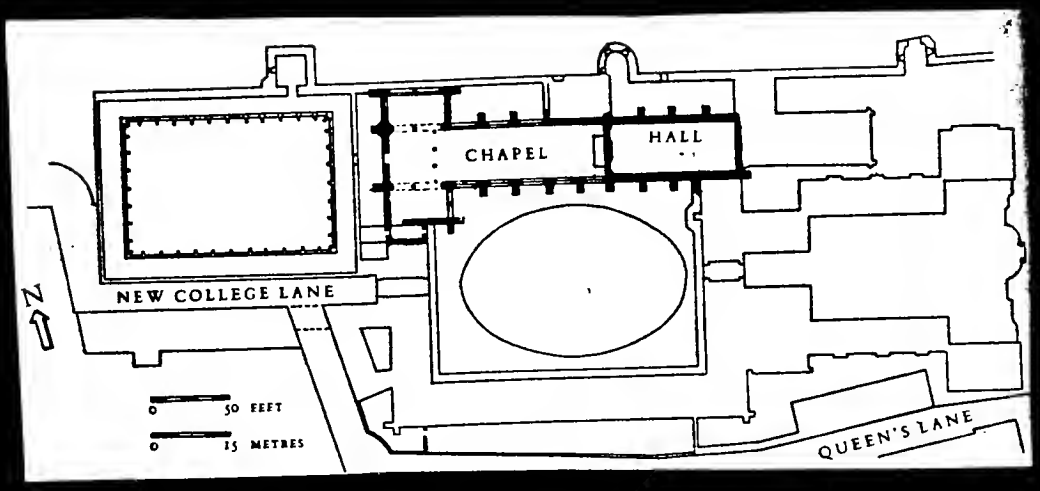

Figure 2. New College, Oxford: Plan.

Figure 3. Thomas Jefferson. The University of Virginia, Charlottesville, Virginia.

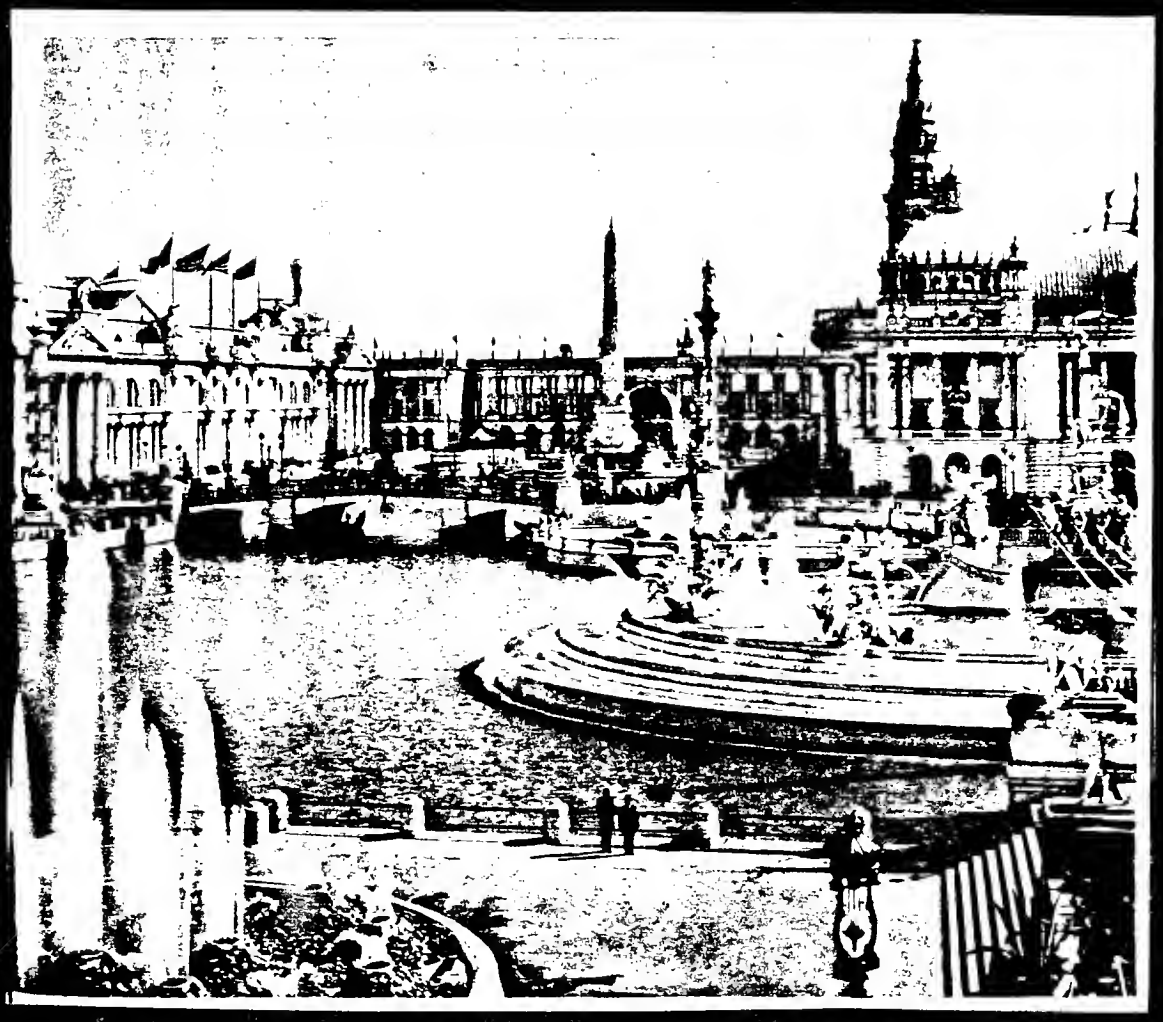

Figure 4. World's Columbian Exposition, 1893.

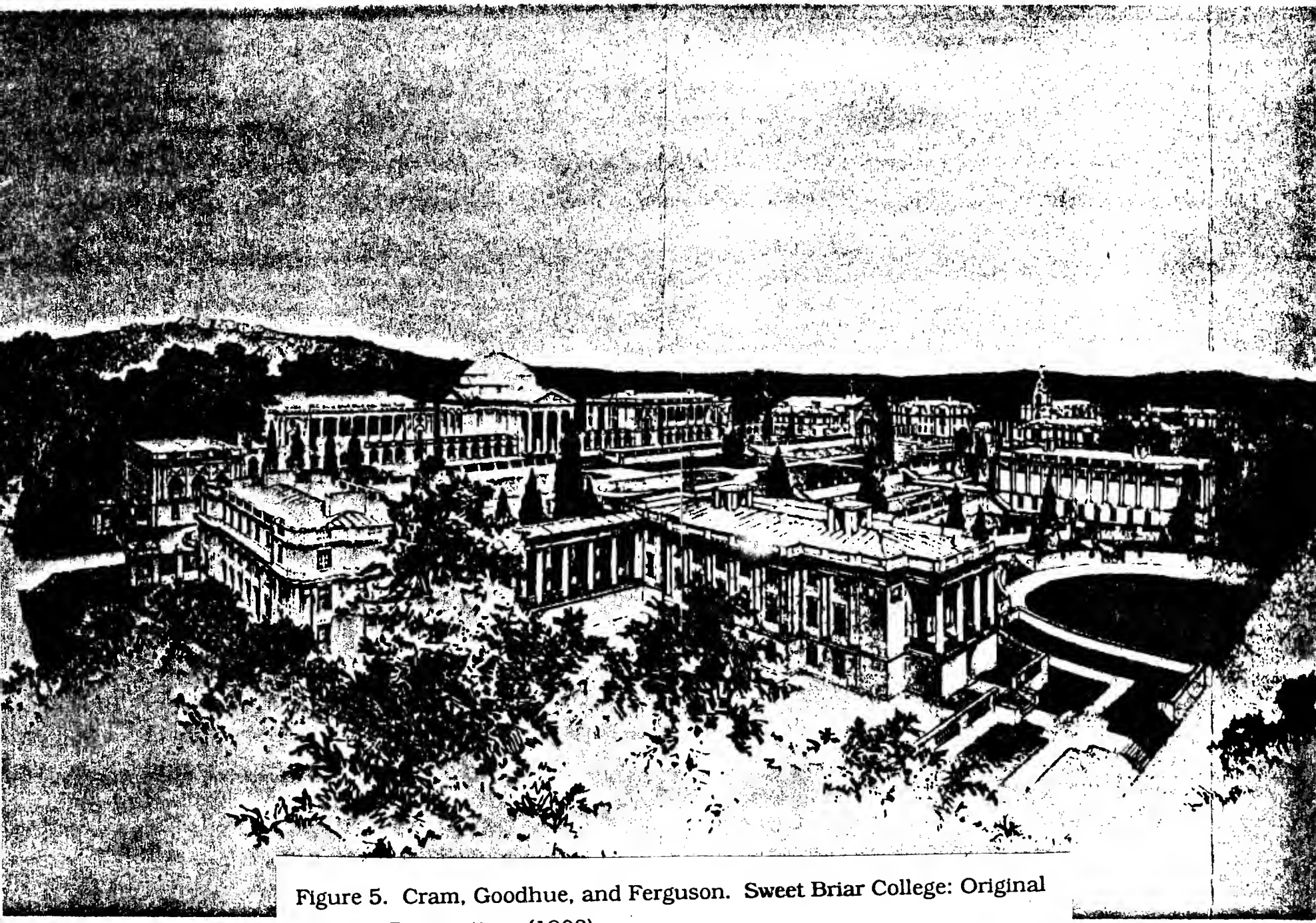

Figure 5. Cram, Goodhue, and Ferguson. Sweet Briar College: Original Campus Perspective. (1903)

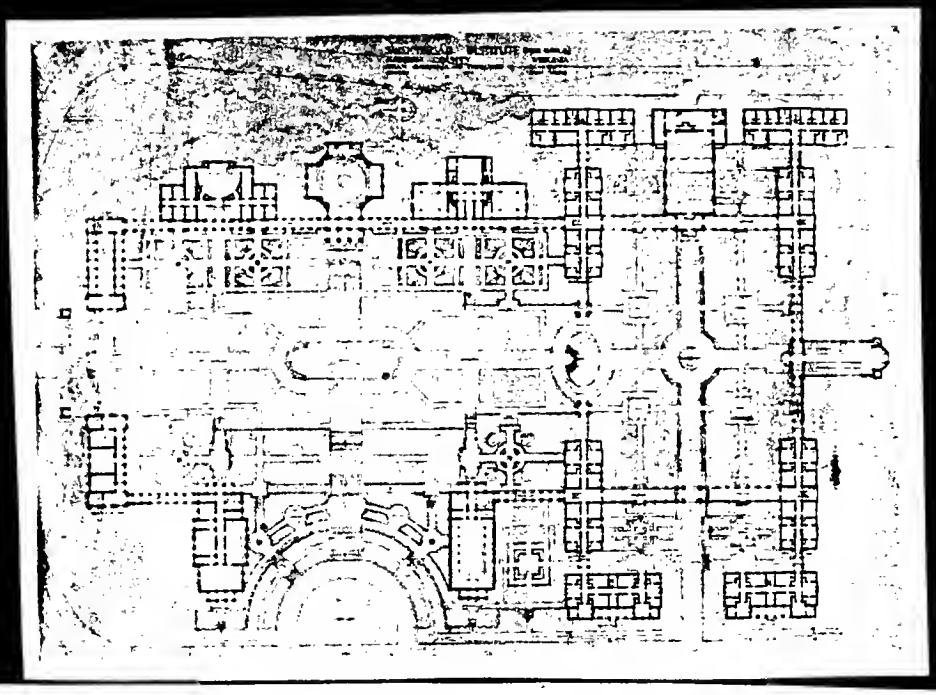

Figure 6. Cram, Goodhue and Ferguson. Sweet Briar College: Plan. (1903)

Figure 7. Cram, Goodhue and Ferguson. Part of the propsoed parterres of Sweet Briar College, Original Campus Plan. (1903)

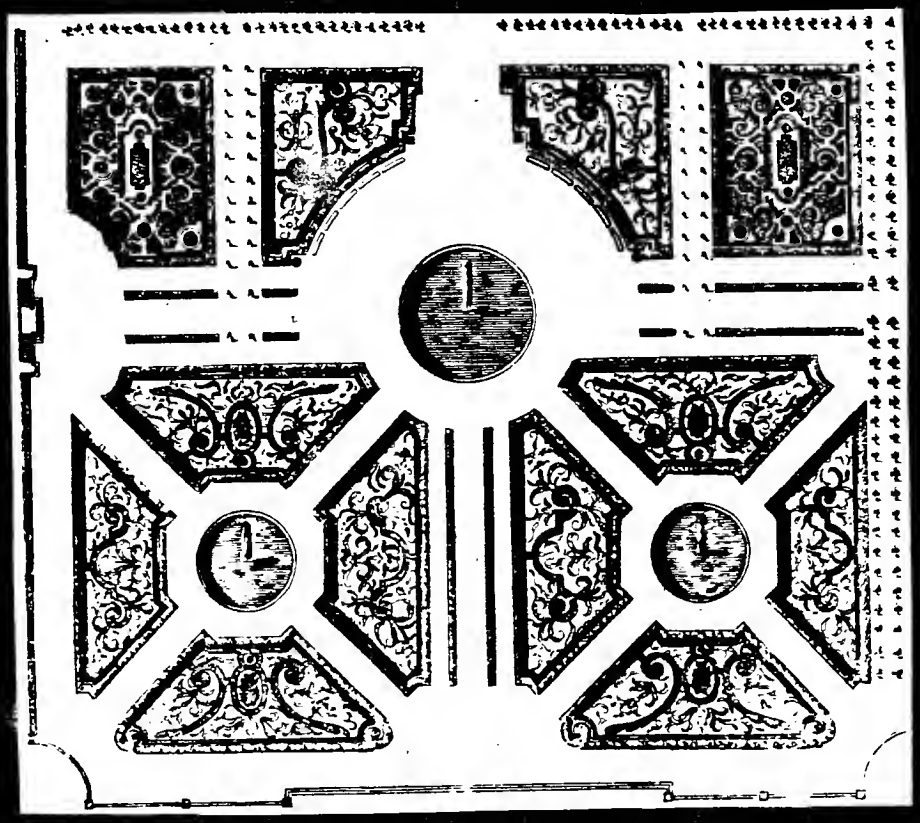

Figure 8. Le Notre. Part of the parterres de broderie at the Tuileries.

Figure 9. Academic Hall, Sweet Briar College, 1906.

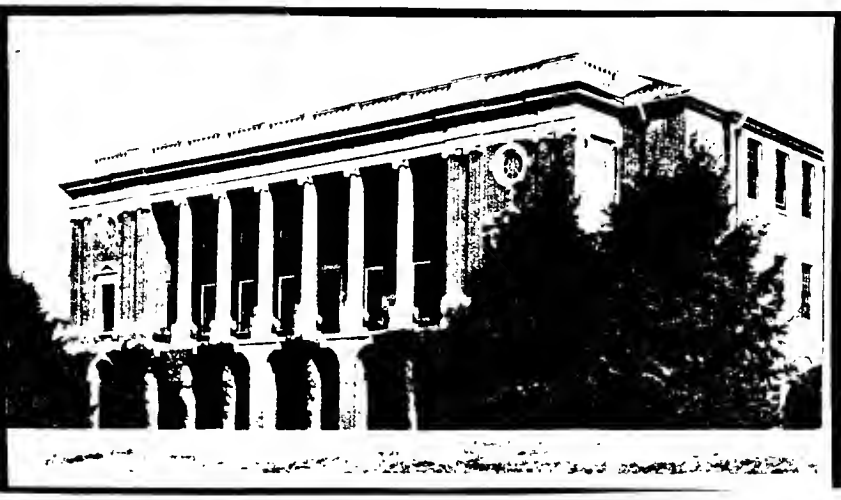

Figure 10. Fletcher Hall, Sweet Briar College, 1925.

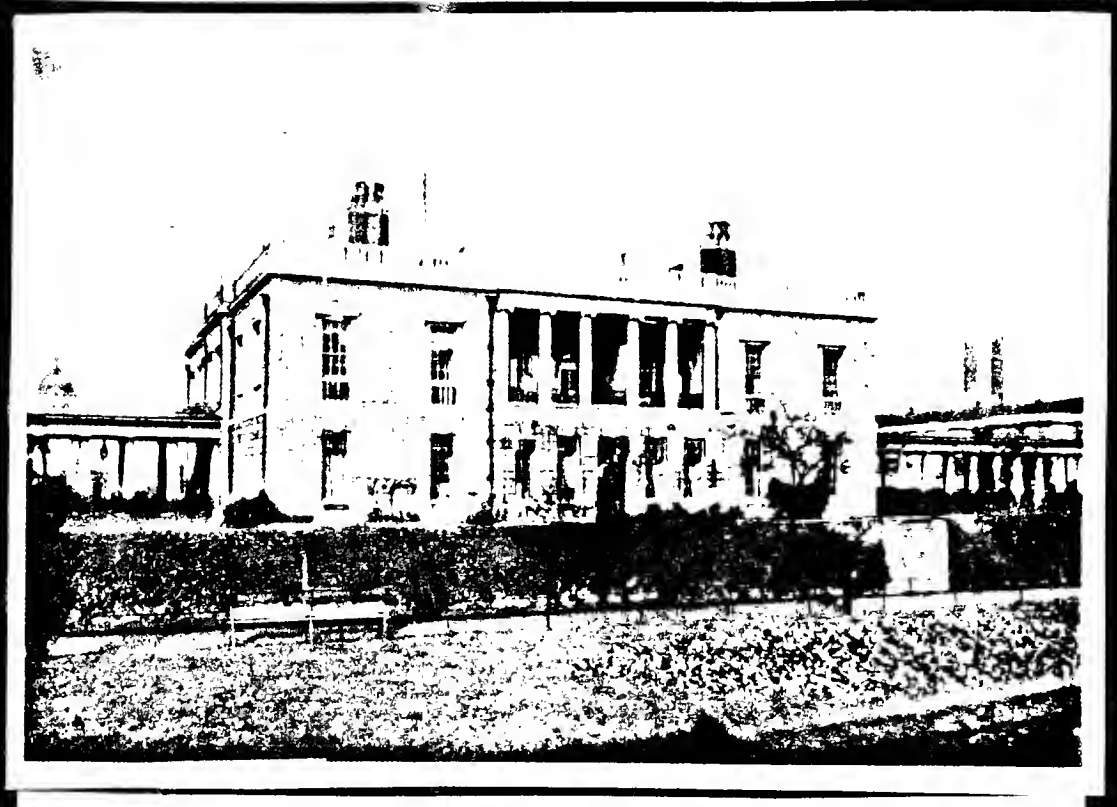

Figure 11. Inigo Jones. The Queen's House, Greenwich Hospital. 1618-1635.

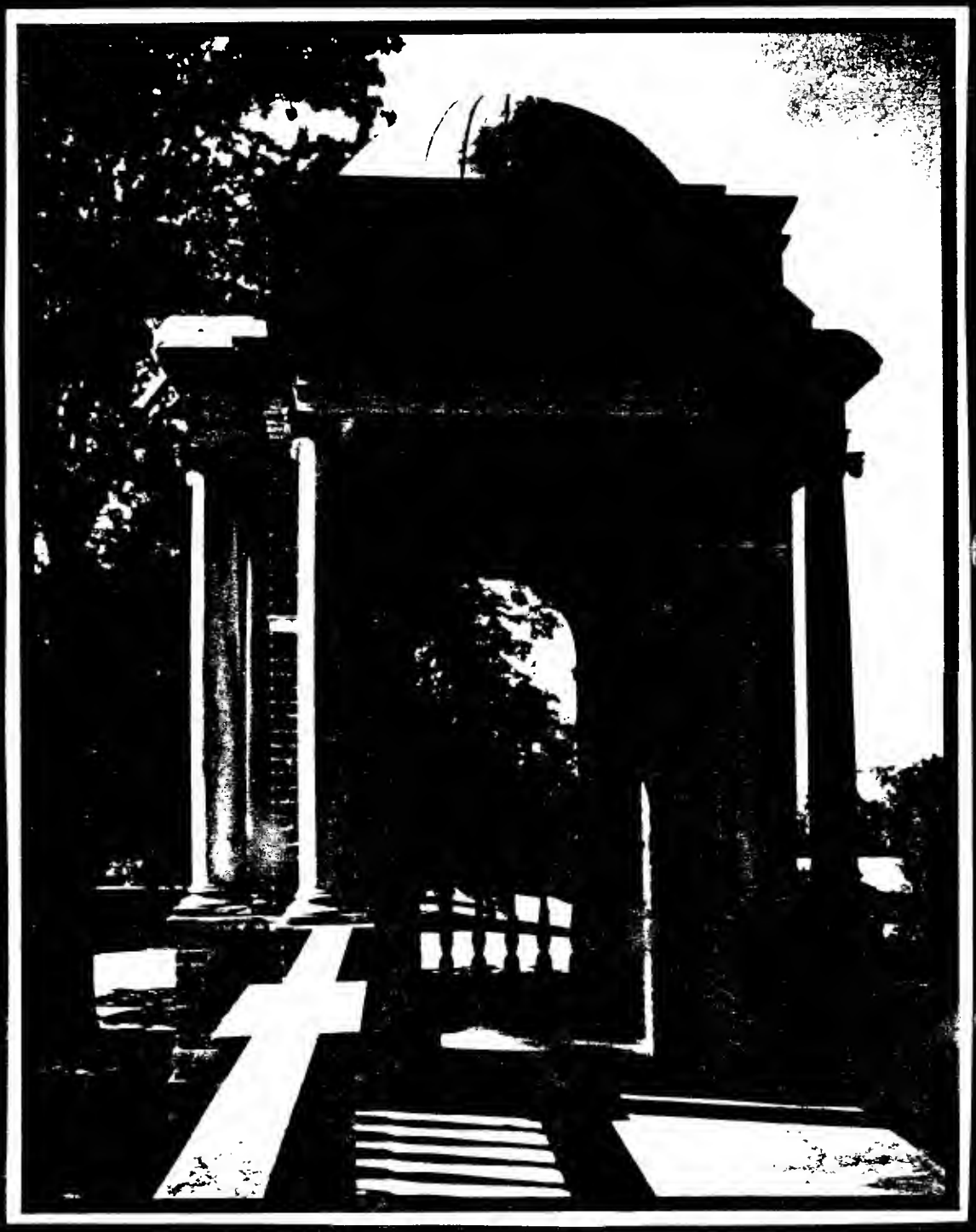

Figure 12. The Cupola, Sweet Briar College, 1906.

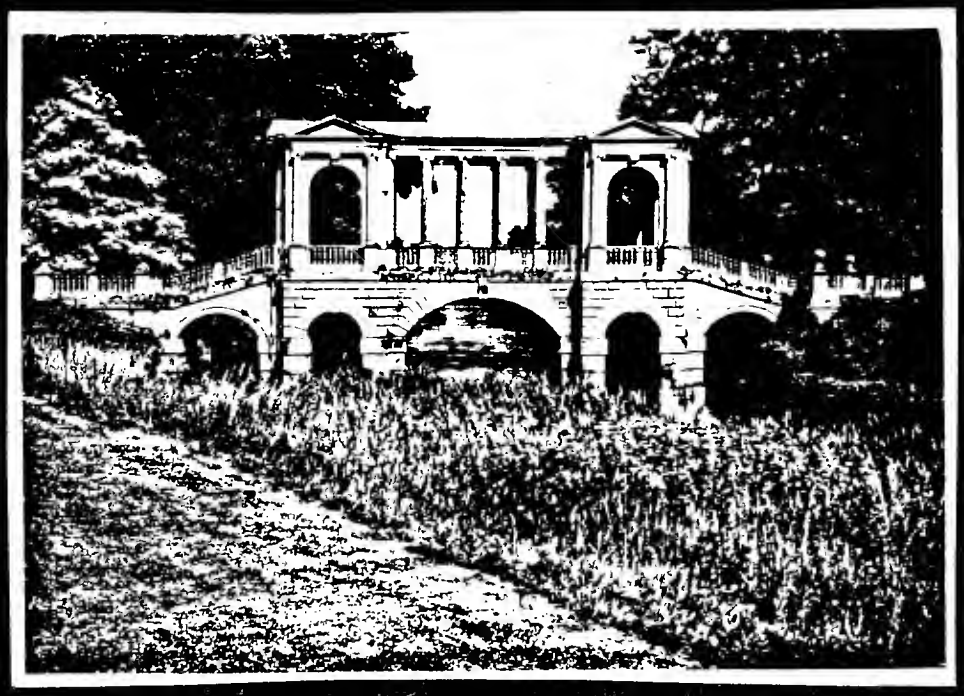

Figure 13. Lord Pembroke and Roger Morris. Wilton, Wilts, Pallidian Bridge, 1736.

Figure 14. Charles Bulfinch. Hollis Street Church, sketch from original drawing. (1788)

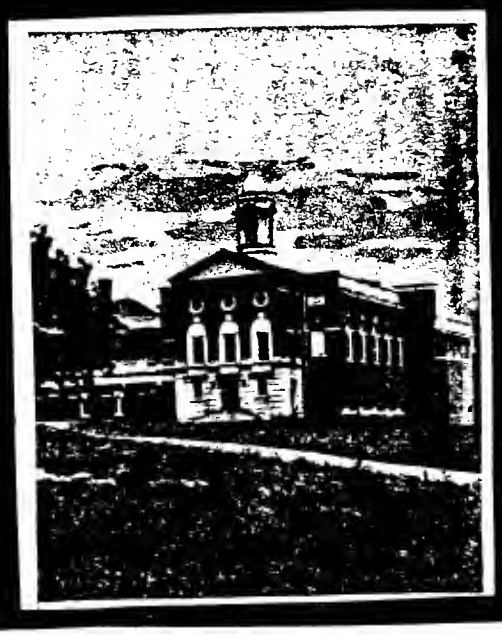

Figure 15. The Refectory, Sweet Briar College, 1906.

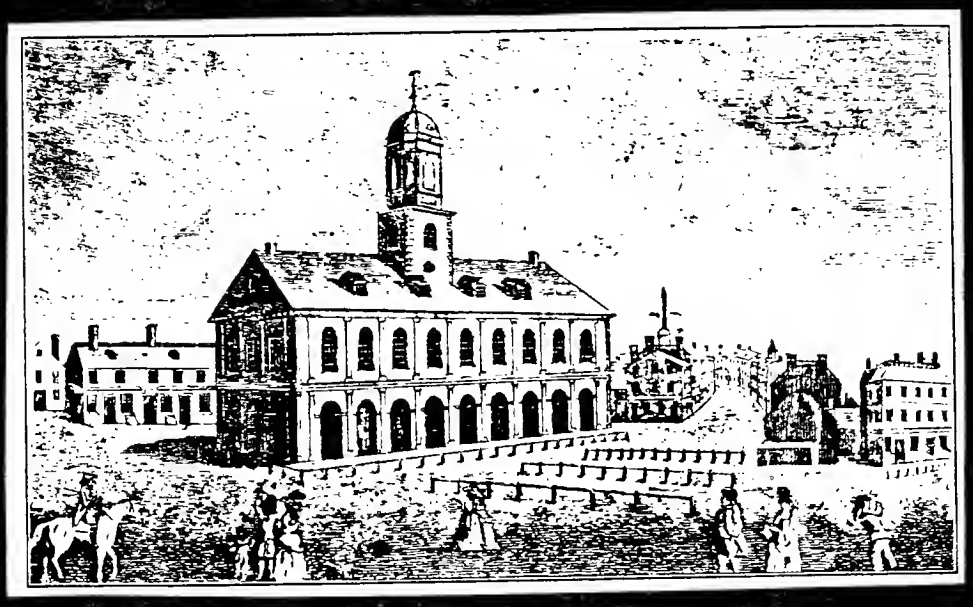

Figure 16. Charles Bulfinch. Faneuil Hall, sketch before enlargement.

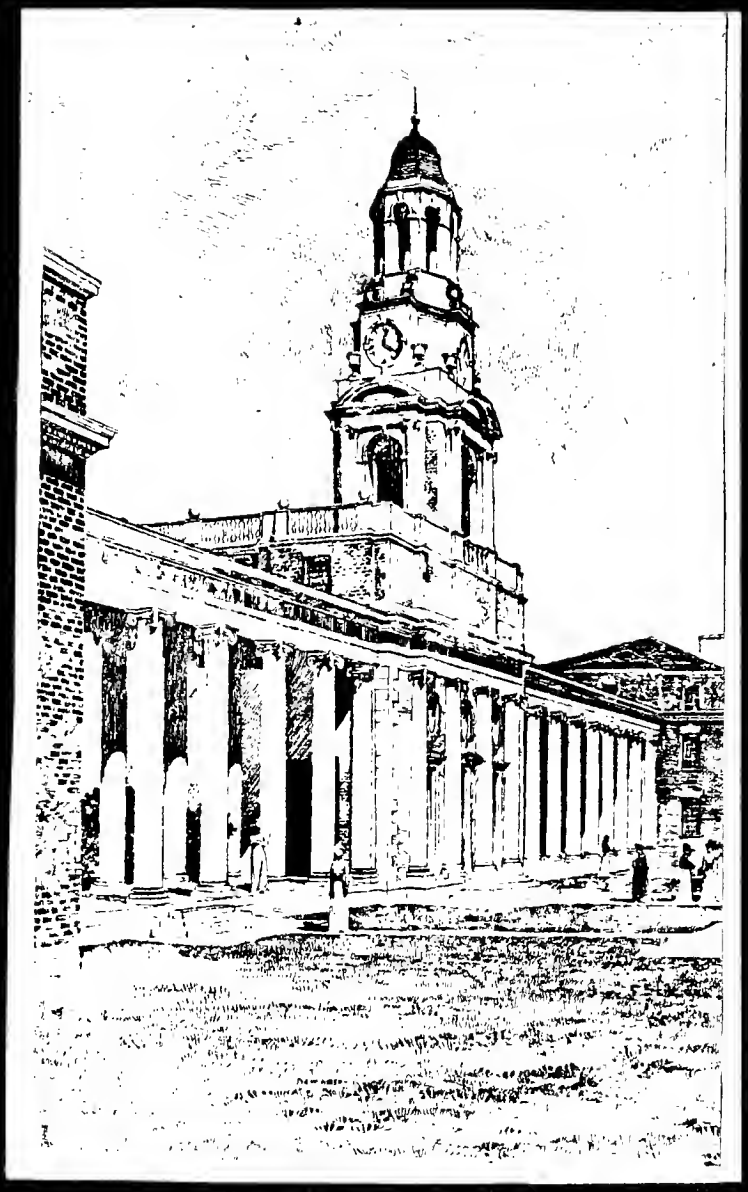

Figure 17. Cram, Goodhue, and Ferguson. Proposed Chapel, Sweet Briar College: Original Campus Perspective. (1903)

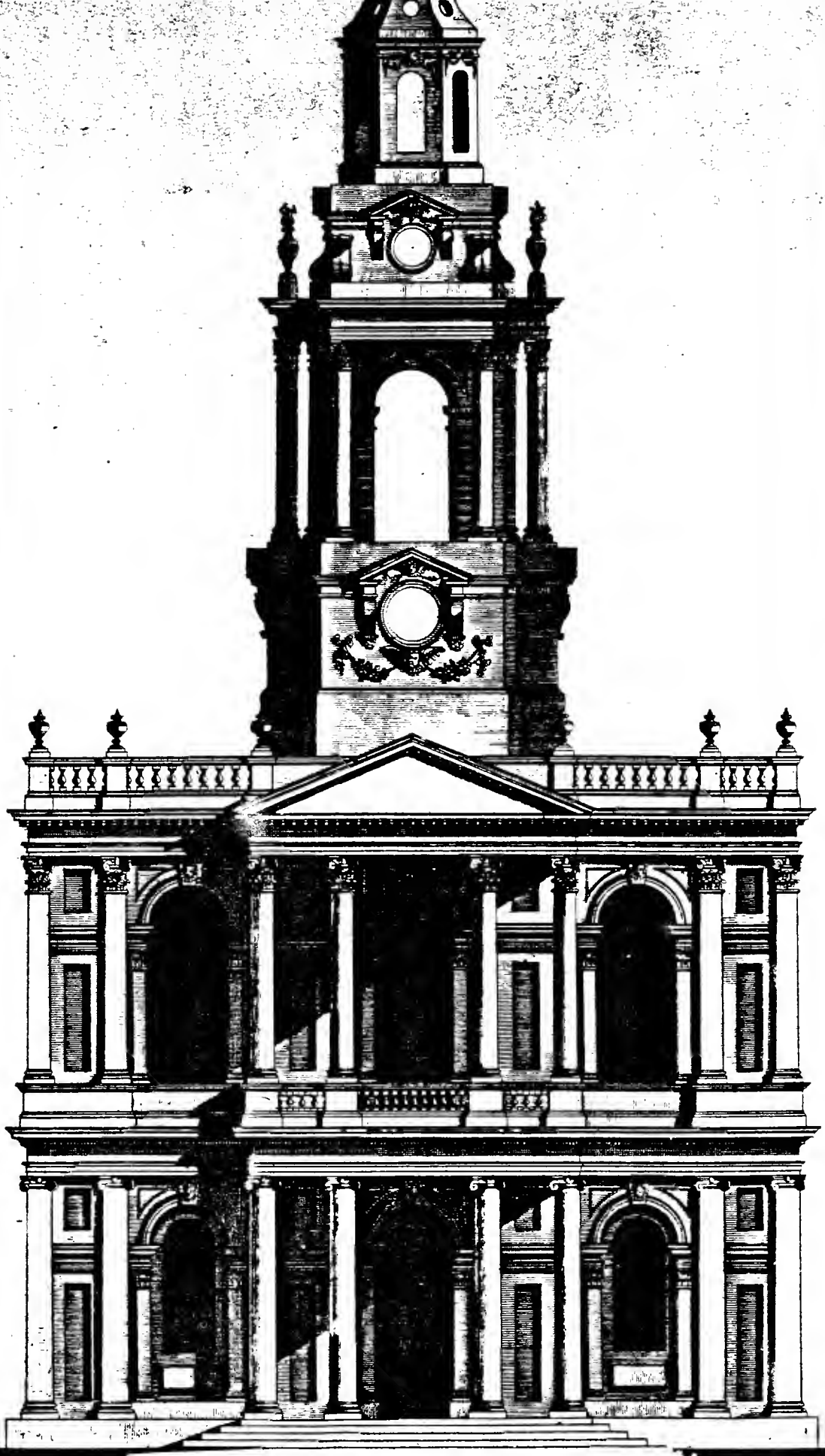

Figure 18. James Gibbs. "West End," sketch.

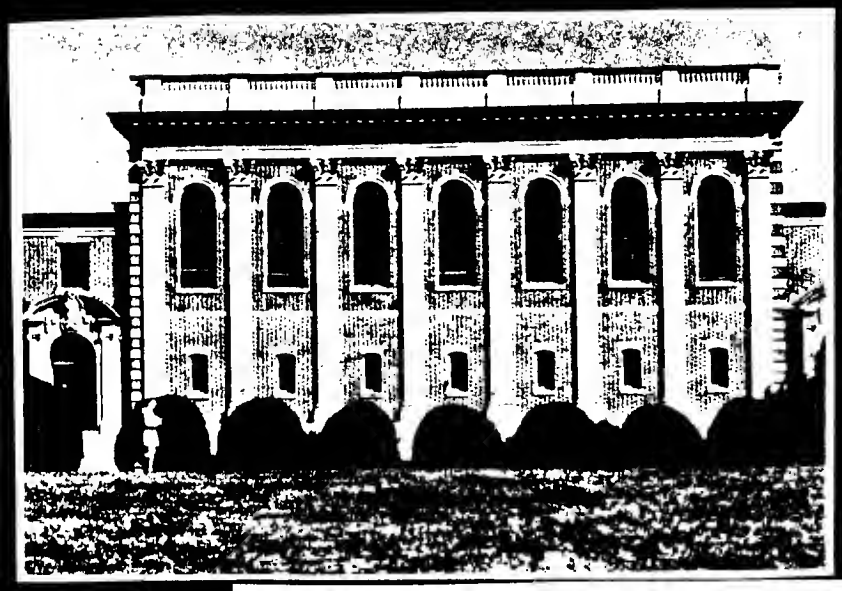

Figure 19. Cochran Library, Sweet Briar College, 1929.

Figure 20. James Gibbs. The Senate House, Cambridge, 1722.

Figure 21. Inigo Jones. Banqueting House in Whitehall, London, 1619.

Figure 22. Cochran Library, detail, Sweet Briar College, 1929.

Figure 23. Cochran Library, interior, Sweet Briar College, 1929.

Figure 24. Inigo Jones. Ceiling, Banqueting House in Whitehall, London, 1619.

Figure 25. Thomas Jefferson. "East Lawn," University of Virginia, 1817.

Figure 26. Washington College, Washington and Lee University.

Figure 27. Thomas Jefferson. Rotunda, University of Virginia, Charlottesville, Virginia, 1817.

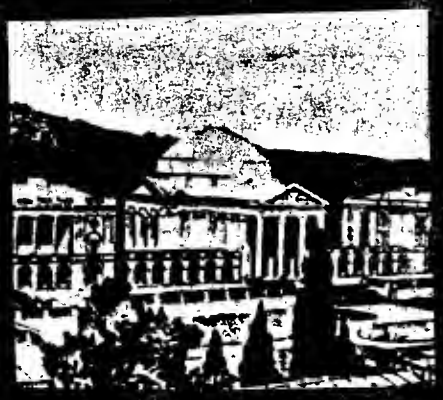

Figure 28. Proposed Commencement Hall, Sweet Briar College: Original Campus Perspective.

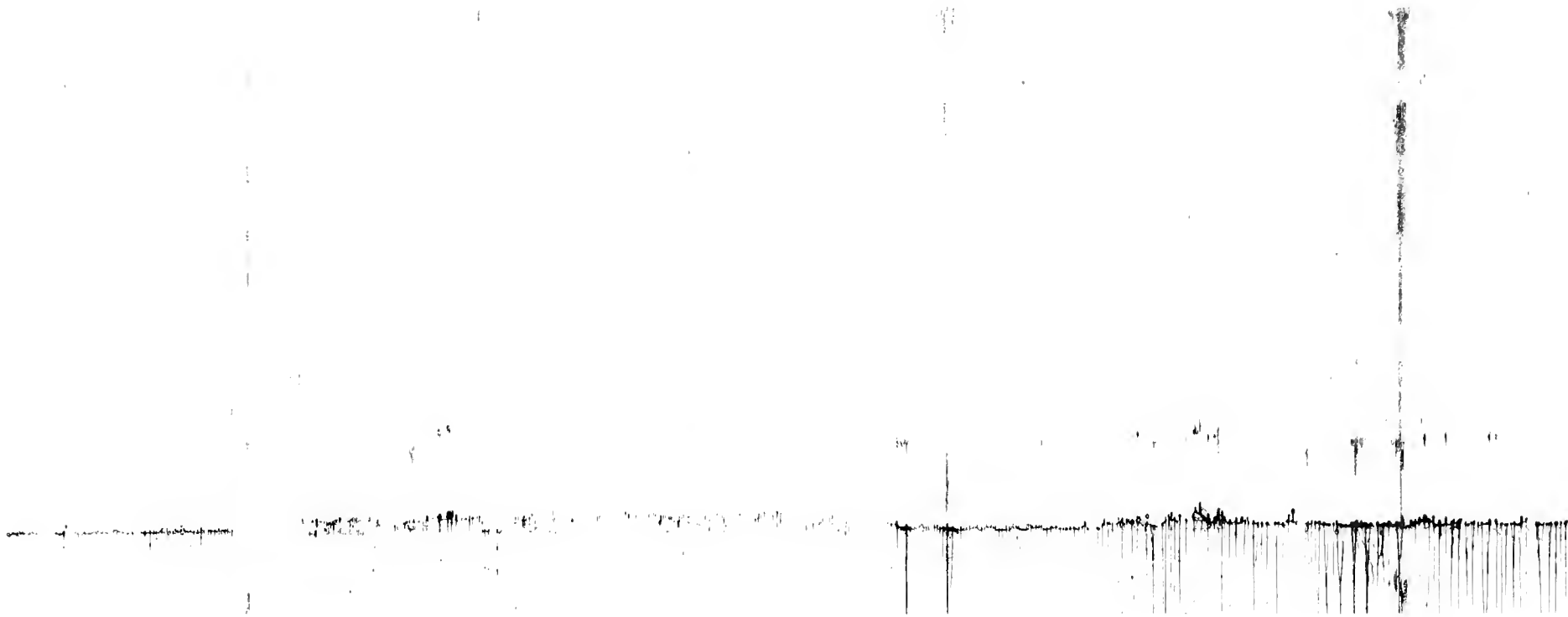

Figure 29. Grammer, Reid, and Dew dormitories, Sweet Briar College, 1965.

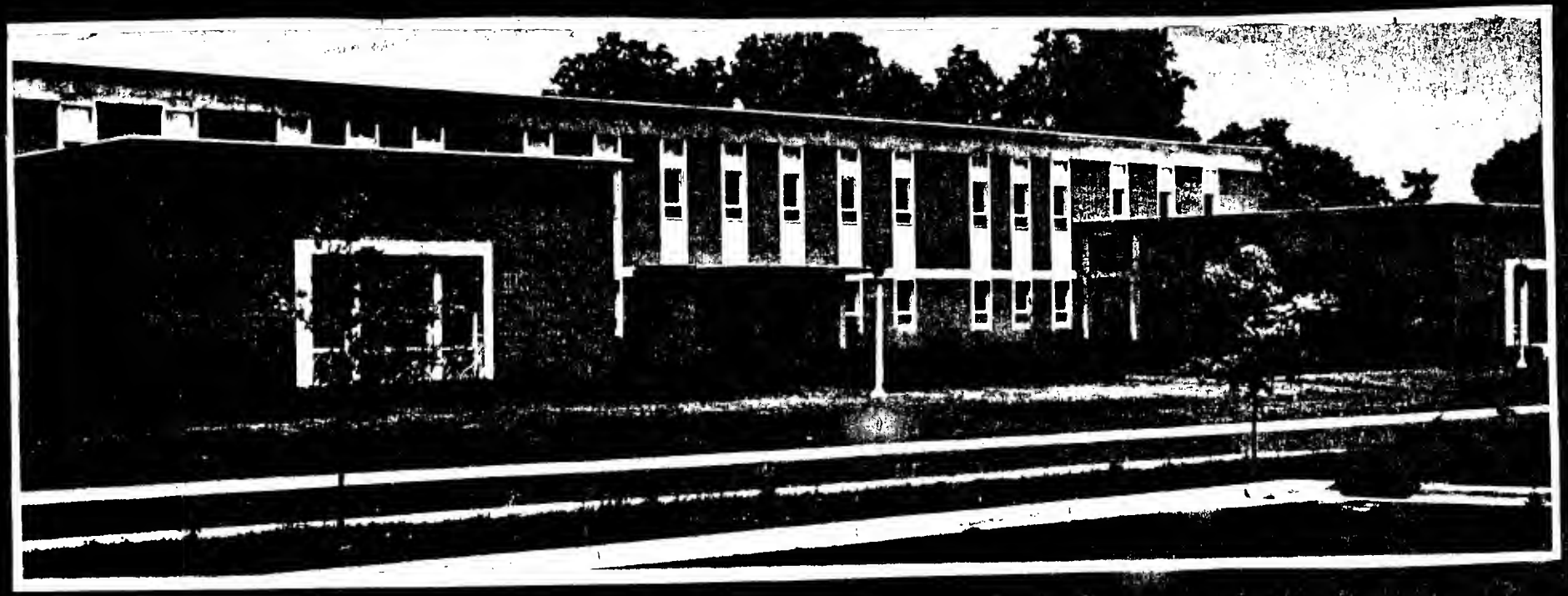

Figure 30. Connie Guion Science Building, Sweet Briar College, 1965.

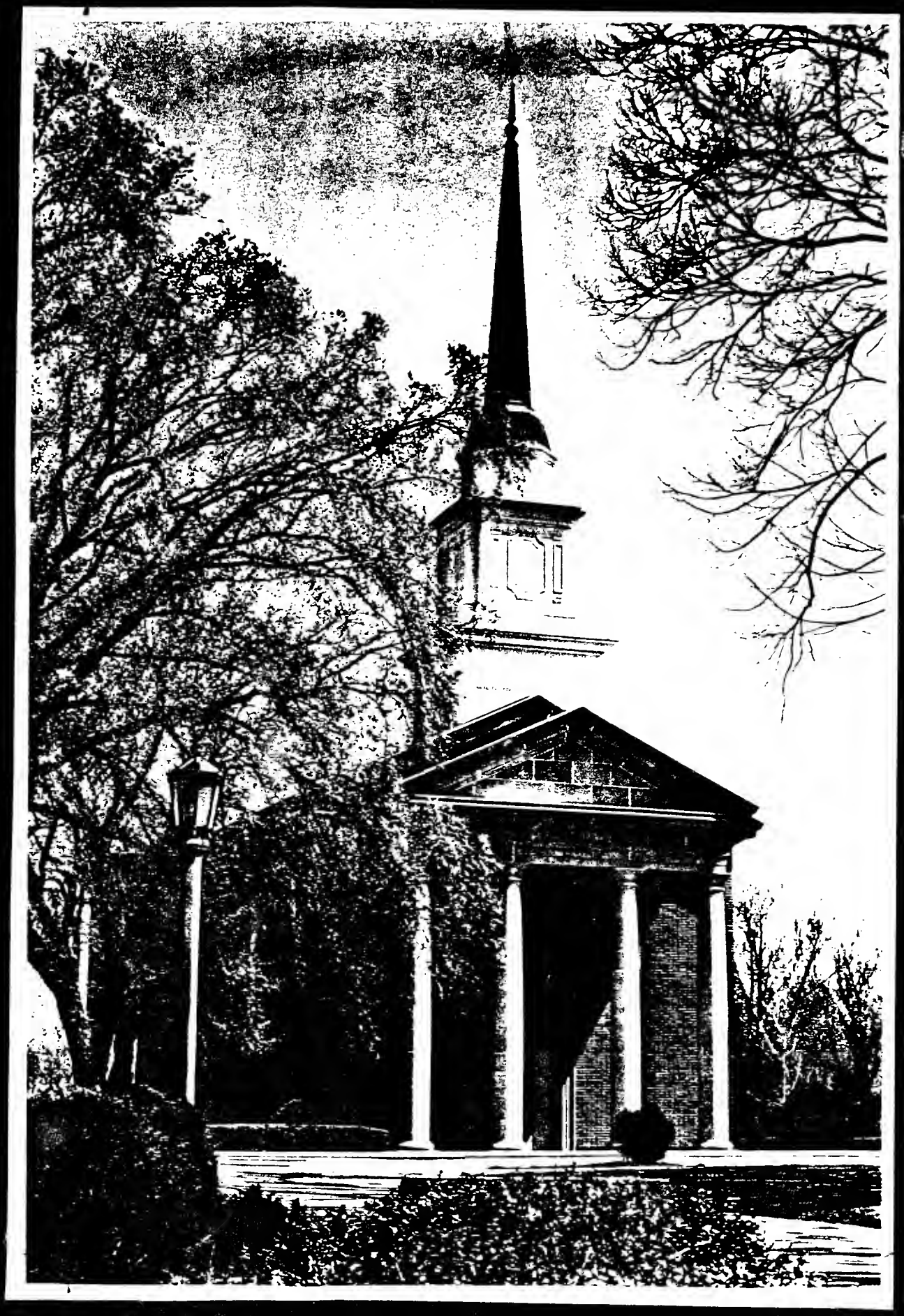

Figure 31. Sweet Briar Memorial Chapel. Sweet Briar College, 1967.

Figure 33. The Anne Gary Pannell Center, 1985.

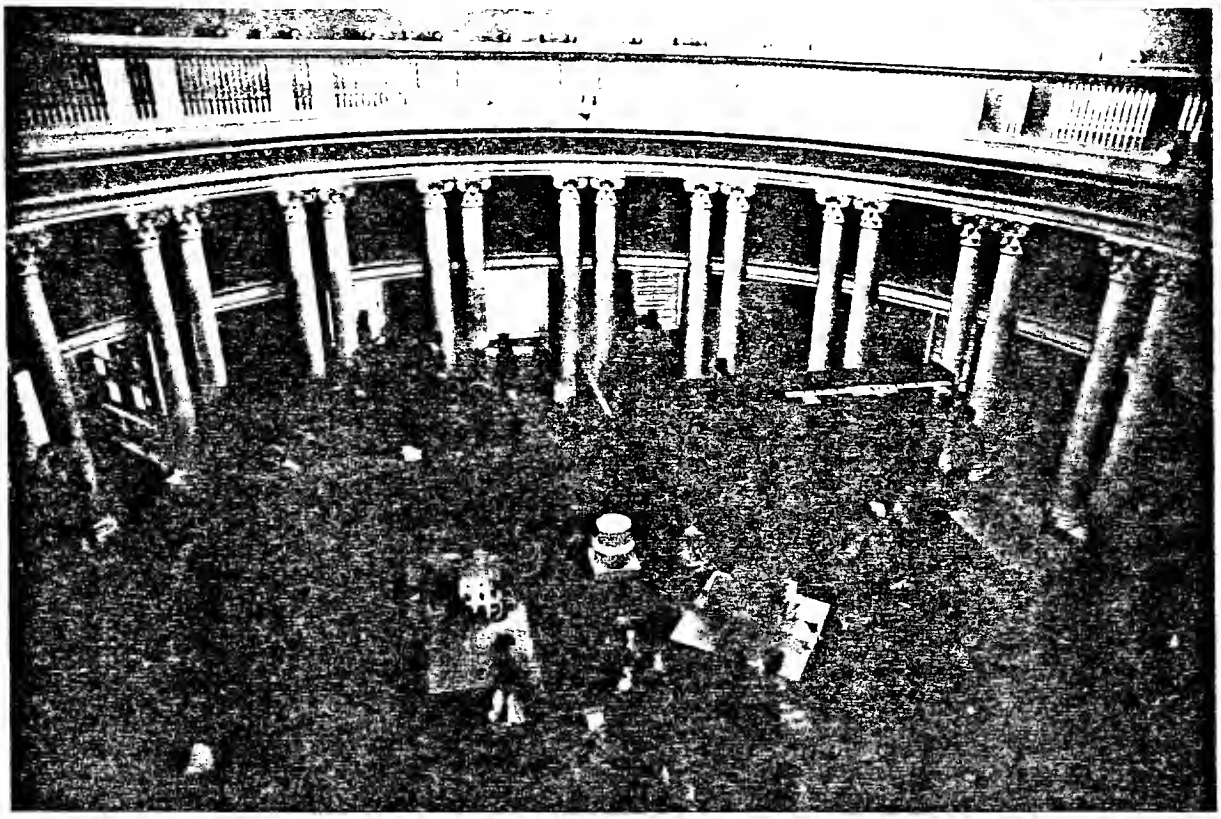

Figure 32. Thomas Jefferson. The Rotunda, interior, the University of Virginia, Charlottesville, 1817.